

FAITH FORM

JOURNAL OF THE INTERFAITH FORUM
ON RELIGION, ART AND ARCHITECTURE
AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS
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Definition

Art to make feel.

Stage set - Drama - Gyro

Music - Bolero

- Rachman Lyric

- Esica

Painting - Descent from Cross

Literature - Poe

Phone book - lacks plot

Architecture

Center door?

Off center of Shalmeque

Authority toward individual

Chetse

Parliament

Drive from Brasília to
Rio to Colonial

as printing is to literature
as sound is to music
as building is to architecture

Karnac

Israel

Parthenon

Sheik mosque

St. Peters

Gothic

God box - inuent



Herod

AN AWARDS ISSUE

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FAITH AND FORM

MANUSCRIPT SUBMISSIONS

The editors would be pleased to review
manuscripts for possible publication. Please
send one copy to the IFRAA office.

NEW PROJECT SUBMISSIONS

The architectural editors would be pleased
to review art and architectural projects of
interest to our readers. Please send two or
three informal pictures and a statement
outlining the significance of the project.

NOTES & COMMENTS

A TREAT IN STORE,

November 7, 8, 9

Duke University,
Durham, North Carolina

This southeast regional meeting sponsored by IFRAA, The Duke Endowment and the Divinity School, Duke University promises to be a well planned, well attended and stimulating event. The premier performance of a chancel opera, *Lyman*, dealing with how people know God's will opens the Conference. Bishop William R. Cannon will be the first plenary speaker on *Issues in Theology and Worship Relating to the Worship Environment* and Dr. John Cook on *Stone Tent and Crystal Cathedral: Religious Priorities in Architecture* will be the second. The workshops will be led by individuals well known in the field of art and architecture: Robert E. Rambusch, *Theology of Assembly: Faith and Form*; Jane and John Dillenberger, *A Case Study: Richard Meier's Building for Hartford Seminary*; John Cook, title to be formulated; Robert E. Cushman, *Theology and Worship*. Albert Fisher, who is Director of the Rural Church Division of the Duke Endowment is the chairman of the conference and Dennis M. Campbell, Divinity School, Duke University is Consultant. Invitations will be forthcoming in the fall and inquiries may be made to the IFRAA office.

THE RISE
OF A PHOENIX

The National Conference held May 2-4 in Washington D.C. brought together architects, lay persons, artists and denominational officials concerned about the future of IFRAA

in a precarious economy. The demise of numerous art organizations and periodicals was noted even as a rising determination was evidenced that such would not be the case for IFRAA and Faith and Form.

Members divided into workshops in which strategies for survival were discussed and the future of the organization brainstormed.

Enthusiasm soon spilled over into:

- 1) The establishment of a membership team (David Cooper and Richard Kalb) who will develop new promotional material, broaden the leadership base, emphasize the services offered, create a local and regional network, and target potential membership.
- 2) Election of new officers with an expanded number on the Board.
- 3) A recognition of the duties of Judith Miller as Executive Director.
- 4) A re-evaluation of audience and purpose of Faith and Form.
- 5) A working session and frank analysis of the financial situation.
- 6) An expanded cataloguing of present and future services to the architectural and religious communities.

We were further encouraged when Walter Anderson reported that an application to the National Endowment for a grant to re-organize our slide file is still under promising consideration. When David Meeker, executive vice-president of the national AIA and our banquet speaker offered their warm cooperation in a variety of areas, members left the Conference feeling optimistic about the future of this interfaith organization.

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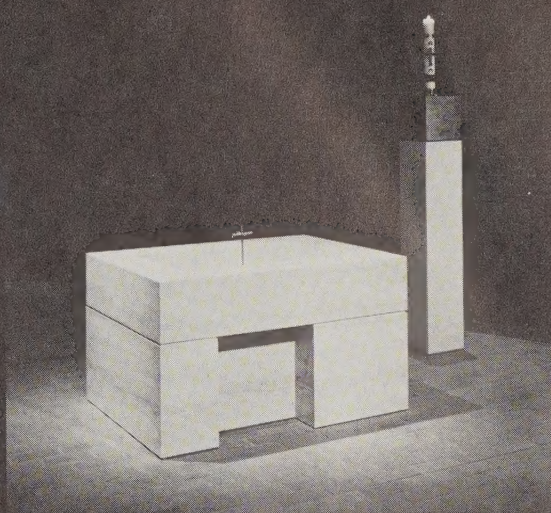
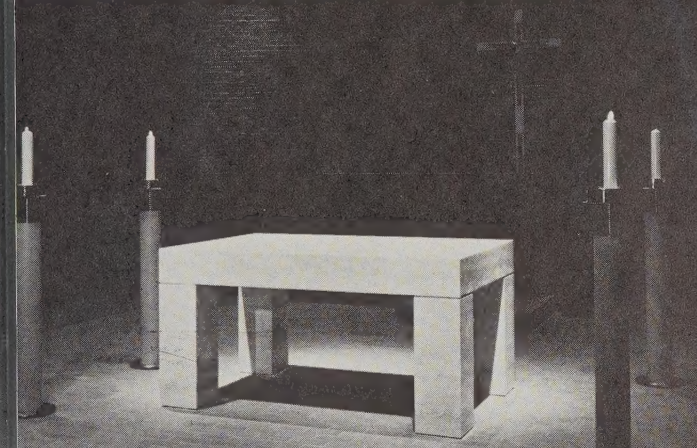


© Karsh, Ottawa

About the Cover

Lawrence B. Perkins, distinguished architect was one of the featured speakers at the National Conference in Chicago. He drew onto a machine directly in front of him that transferred the images directly onto a large screen before the audience. He spoke of all the arts as vehicles of communication that manipulate people to feel what the artist wants them to feel. With his facile pencil he led us through an architectural history of the way man's religious emotions have been influenced by artistic genius. The artist consciously draws from an authoritative ambience and aims for individual contact. For example, he makes us stoop to enter not one but a succession of doorways, keeping us focused on a light ahead, until we are finally ushered into a space of great illumination. The manipulation of space is the architect's skill. Mr. Perkin's quick and clever sketching illustrated how pseudo-Gothic and Colonial churches are really synthetic, nostalgic answers to reassure people. The architect who is the true artist will respect his own unconscious and drudge up something only from himself. He is the custodian of people's feelings and can manipulate the environment in a myriad of ways to produce a planned response.

Rambusch. Three generations of commitment, from the smallest detail to an entire cathedral.



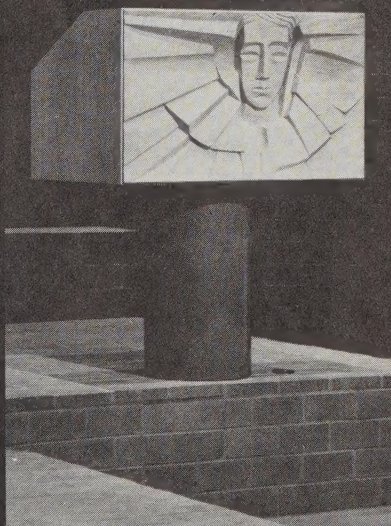
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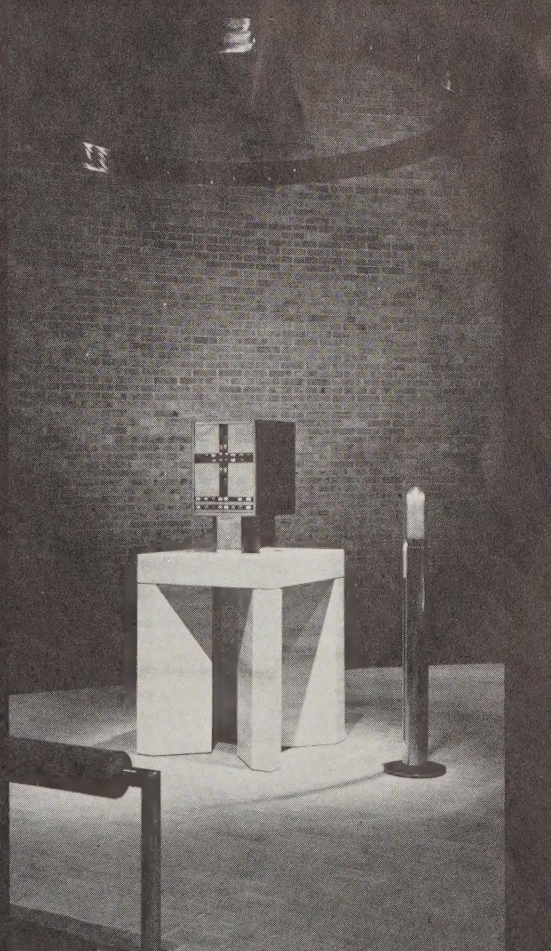


PROJECT ARCHITECTS: Isaksen & Matzdorff Architects, Urbana, Ill.
DESIGN ARCHITECT: Robert L. Amico, AIA, South Bend, Ind.

Rev. William C. Feeney, Co-Pastor
Rev. Albert W. Hallin, Co-Pastor
Saint Matthew's Church, Champaign, Ill.

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NATIONAL ARCHITECTURAL DESIGN AWARDS, CHICAGO, 1981

Judged during the 42nd National Interfaith Conference on Religion, Art and Architecture

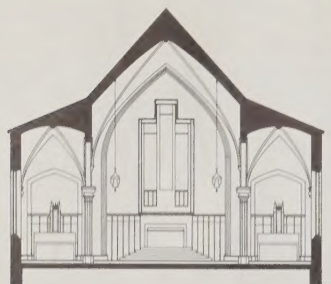
JURY:

Dean Charles Sappenfield, FAIA
College of Architecture
Ball State University
Muncie, Indiana

Rabbi Robert Schreiber
Temple Jeremiah
Northfield, Illinois

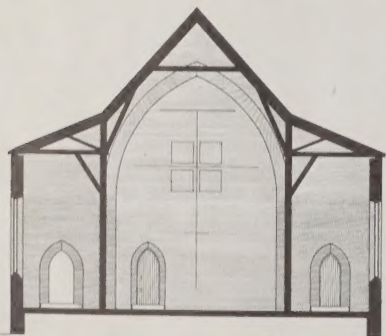
John Schlossman, FAIA
President—Loebl, Schlossman & Hackl
Chicago, Illinois

E. A. Sövik, FAIA
Sövik Mathre Sathrum Quanbeck
Northfield, Minnesota,
Chairman



EXISTING

CHURCH OF SAINT PETER
SARATOGA SPRINGS, NEW YORK



RENOVATION

An Honor award goes to: *The Church of St. Peter, Saratoga Springs, New York.* Architects: Hammel, Green & Abrahamson, St. Paul, with Frank Kacmarcik, Liturgical Consultant and Designer.

When people undertake to deprive an old building of those elements that give it its architectural "personality", they are duty bound to give something back. Here they



have. The conversion has made as radical a change as can be imagined, both in the ambience and detail of the architecture and in the accommodation to the liturgical events and the liturgical community. It all seems good.

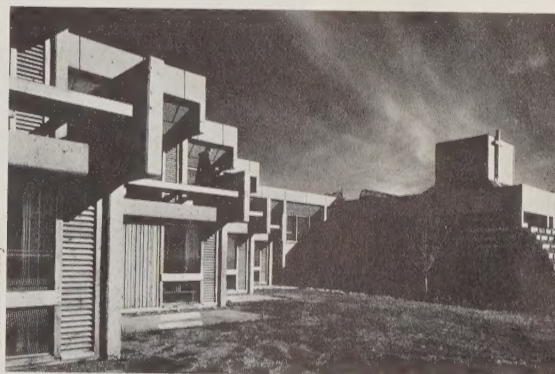
In the lineage of Gethsemani Abbey and New Melloray, but with its own different parti, the interior has, along with a kind of primitive candor, a

full measure of grace and mobility. The details, both of the new architecture and new art, are exemplary. In terms of meeting the criteria of the liturgical renewal, the scheme is almost a textbook. And, when the construction of the addition to the building is completed the transitional course from the street inward will be consummate.



The second, and final, Honor award goes to: *The Benedictine Mission House, Schuyler, Nebraska. Architects: Astle, Ericson & Associates, Salt Lake City.*

This is a large, new monastic complex, bringing together work, worship, and all the other elements of living. It is imbedded in the rolling prairie—energy conscious and snug.



Gordon Peery

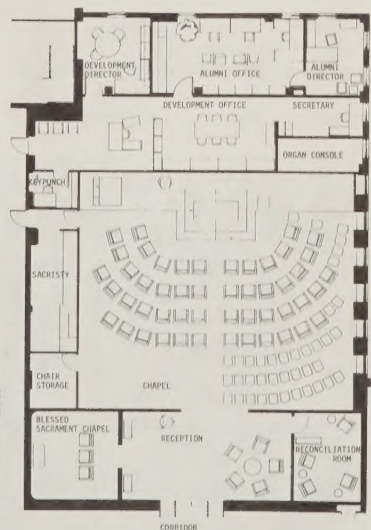


A Merit award goes to the *Loyola Academy, Willmette, Illinois. Architects: Pomnitz/Nelson, Chicago.*

An 8,000 sq. ft. space that was a chapel was reconfigured to provide a whole series of new spaces, including a room of variable functions (primarily a chapel) for up

to 150, and a small chapel for the Blessed Sacrament.

The new chapel spaces are refreshingly simple, nicely scaled, well-detailed, without presumption, but noble and handsome. The jury concluded that within the old envelope, a complex problem was made to appear simple. Compromise



Pomnitz/Nelson

is the nature of architecture, but here, one is not conscious of compromise.

Liturgical proprieties are easily accommodated; the main room has flexibility to serve various modulations of worship, and also to shelter other kinds of assemblies.



A Merit award goes to: *Nunemaker Place at Westminster College, Salt Lake City, Utah. Architects: Brixen and Christopher, Salt Lake City.*

This is a carefully done piece of inhabited sculpture, nicely sited in relative seclusion from the campus. The interior is divided into quiet and open areas, planned for individuals

or small groups. Spacially complex, but coherent; and consistent despite strong sensual variety. Good architecture is not merely a good place to do something, but simply a good place to *be*. And the jury expects that the students and others will find this little building a place to quicken and intensify their lives.

Brixen and Christopher



A final Merit award goes to: *St. James Episcopal Church, Salt Lake City. Architects (again): Brixen and Christopher, Salt Lake City.*

This is the transformation of a not-very-old church building, the likes of which are scattered across this country, commonplace and dull. Such a place has been dealt with courageously and energetically to become a lively, flexible and gracious

place. What was cramped and formalistic has become generous and lucid. Daylighting has been vastly improved by the roof monitor; we hope that the parish will find the funds to do as well with the artificial lighting.

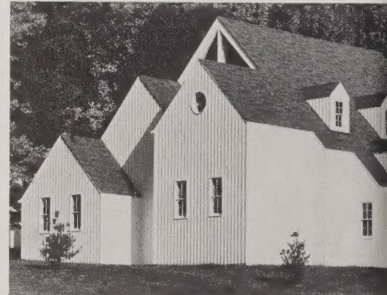
In any artistic tradition or school, the imaginative is followed by those who consolidate the new wisdom. There is no novelty here, but a responsible

A Merit award goes to: *Immanuel Presbyterian Church, McLean, Virginia. Architects: Hartman-Cox, Washington, D.C.*

A new building for worship and fellowship related to an existing white-sided colonial style structure in a very low density wooded residential suburb.

Work done in an historical idiom often results in parody. "History," it has been said, "is not for imitation but for inspiration." The jury had misgivings about the too liberal use of dormers and the too literal detail of the white-painted pews. But otherwise, this project is imaginative, uninhibited, serious, hospitable and beautiful; respectful of the past and of the site, and responsive to the needs of worship.

Rob



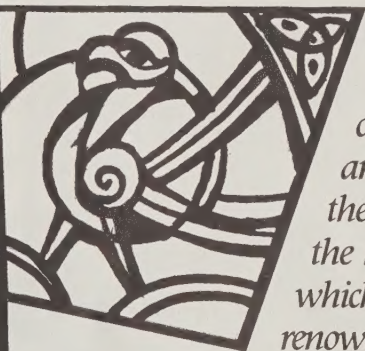
Robert Lautman



craftsmanship in planning, in structure and detail. The jury had some sense that the place is more opulent than is the monastic wont (consider the rich carpet and other details of the church), but there is precedent. We also noted a misplaced tabernacle. But the consistency of the work, and the care that is apparent everywhere, are very convincing.

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NATIONAL ART AWARDS, CHICAGO, 1981

JURY:

Dr. Henry Lee Willet, Chairman
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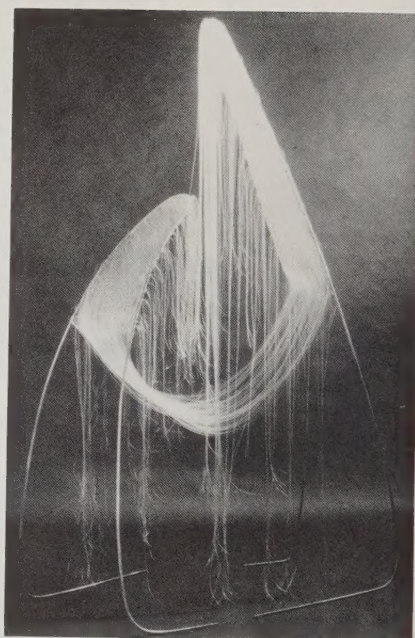
Richard T. Feller
Washington Cathedral
Washington, D.C.

Michael F. Le May, AIA
Reston, Va.

Marjorie S. Coffey
Washington, D.C.

William L. Miller, Jr.
National City Christian Church
Washington, D.C.

FIRST PLACE
Erika C. Lewis
Athens, GA
Visitation
Mixed Media



SECOND PLACE
Jean Graham
Iowa City, IA
Prayer Bowls: Touch and Levitation
Clay



THIRD PLACE
Judy and John Dioszegi
Liz Hoying
Highland Park, IL
Tongues of Fire
(Immaculate Conception Church)
Wood and Organza



FOURTH PLACE
Eugene M. Geinzer, S.J.
Washington, D.C.
Chalice and Plate
Chalice—Ebony
Plate—Mahogany

HONOR AWARD
William Saltzman
Minneapolis, MN
Jacob's Ladder
Stained Glass

Allen Schummeister



HONOR AWARD
David M. Wanner
Hartland, WI
Son of Mary
Stone

MERIT AWARD
Maria L. Tuffelos
West Caldwell, N.J.
Love Feast Flask
Fine Silver Electroform



MERIT AWARD
Maxwell M. Chayat
Monticello, N.Y.
Torah Breastplate—Burning Bush
Torah Crown—Burning Bush
Bronze/Sterling Silver Plate

THE CHICAGO CONFERENCE STUDENT COMPETITION IN ARCHITECTURE

The focus of the project directly corresponded to the theme of the conference, *Change or Decay*—"The need for churches to evolve relative to the socioeconomic characteristics of their neighborhoods." The competition was based on the design of a multi-use high rise building whose program included a religious facility. Altering the concept that the church is a remote facility used only on Sunday for worship, to a church

that becomes an integral and active part of the daily lives of the occupants, tenants and shoppers within this facility.

Graduate students from the University of Illinois at Urbana/Champaign participated in the competition, and along with Professors Jack S. Baker and Hub White spent nine weeks synthesizing the program, evaluating the local environs, and developing creative solutions.

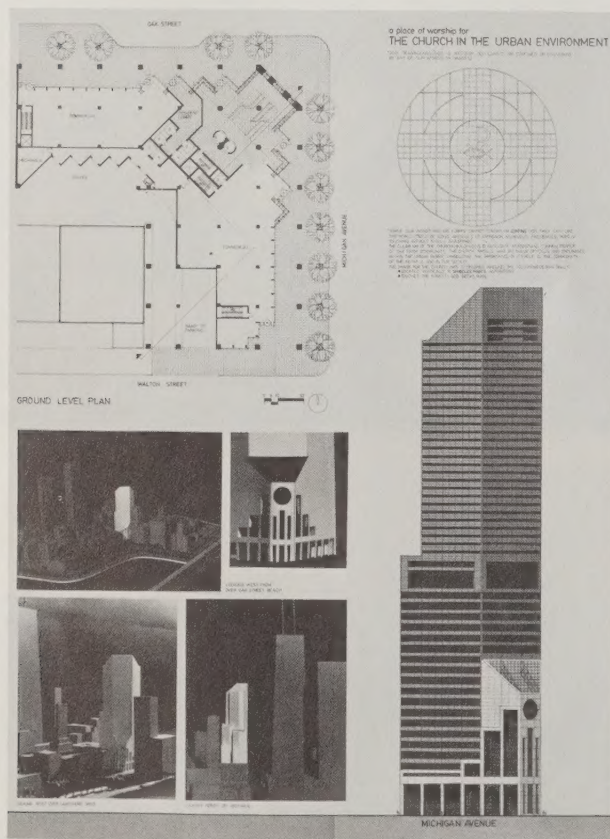
JURY:

Mr. Harold Wagoner, F.A.I.A., Chairman
Harold Wagoner and Associates

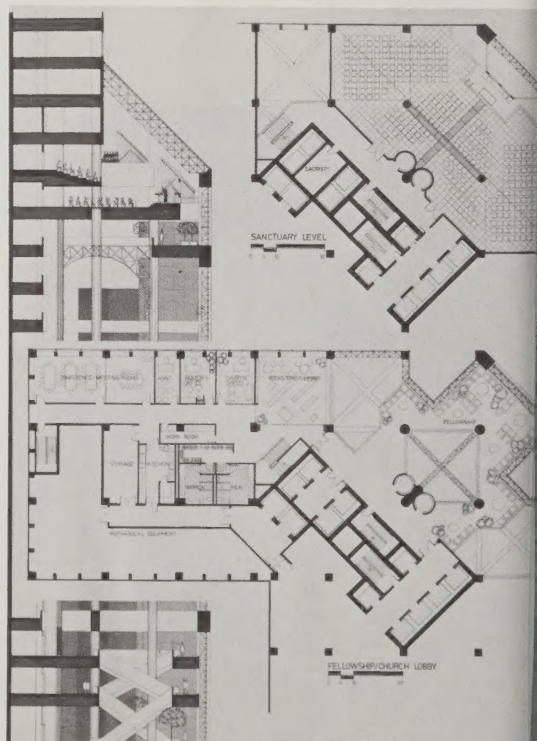
Dr. Donald J. Bruggink
Western Theological Seminary

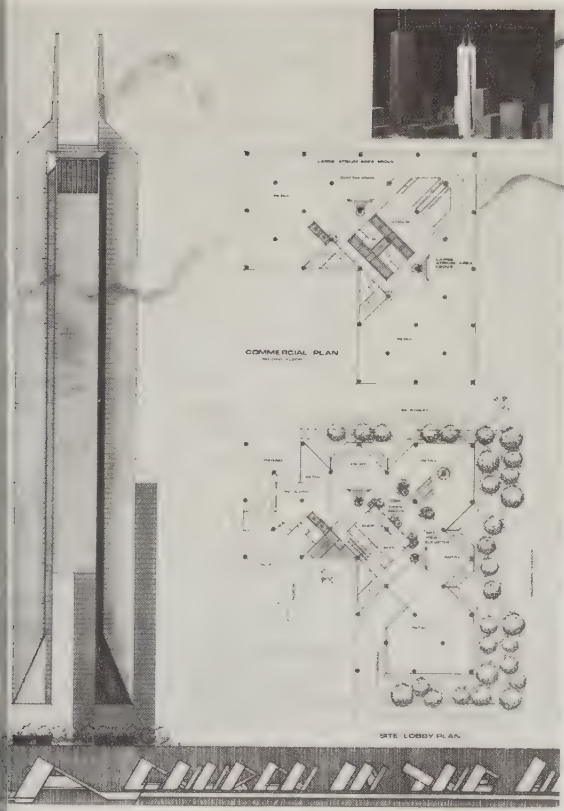
Mr. Bruce Cedargreen, A.I.A.
(Project Architect: One Magnificent Mile
Skidmore, Owings and Merrill)

Father Michael E. Komechak, O.S.B.
Illinois Benedictine College

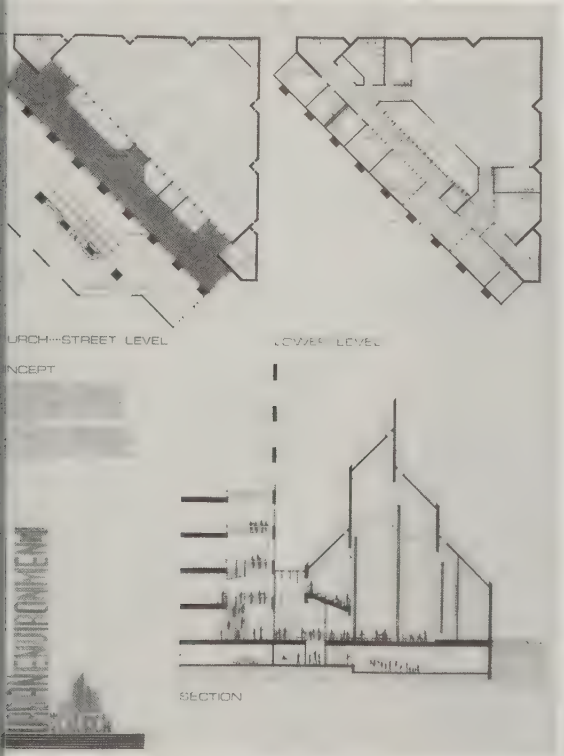


FIRST PLACE
Michael Andrejasich

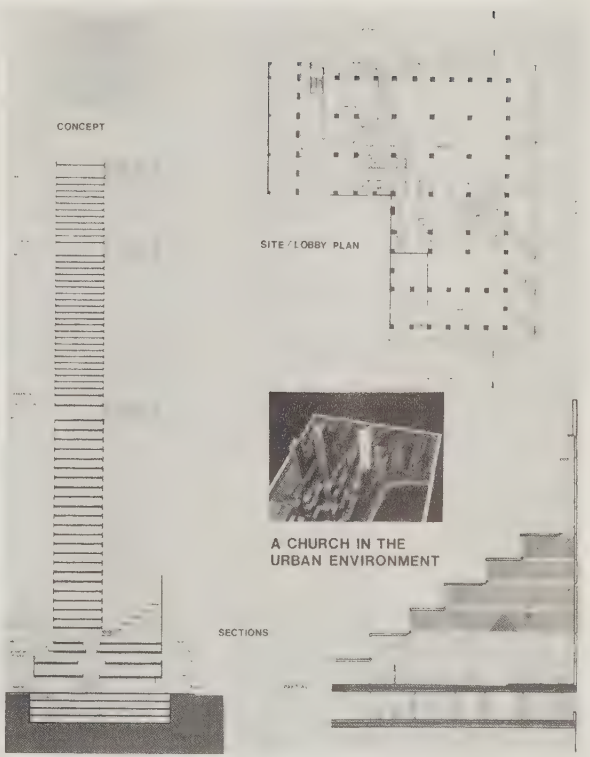




SECOND PLACE
Degenkolb

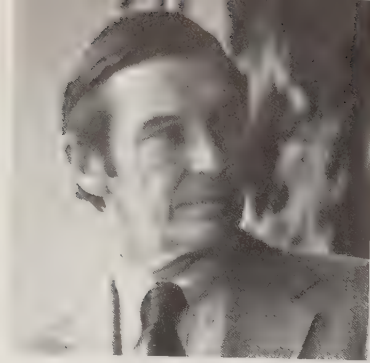


THIRD PLACE
Karen Sundmacher



HONORABLE MENTION
Brian Chavis

WHAT ARE THE RE



Alexandra Conway

Edward Larabee Barnes has been cited as one of the most important architects of this generation. After studying with Walter Gropius and Marcel Breuer in Cambridge, and Wurster, Bernardi and Emmons in San Francisco he established his own practice in New York City. In 1980 his firm was awarded the highest honor the AIA can bestow, recognizing a firm "which has consistently produced distinguished architecture for the last ten years." The jury for the Louis Sullivan Award called his buildings "uniformly sensitive to their surroundings, restrained in their use of materials, thoughtful and clear. Long before other architects were talking about post-modernism, Barnes was demonstrating the importance of site and setting in his designs." A large audience of IFRAA members and friends was at once charmed and moved by the elegant simplicity of his address at the Indianapolis Art Museum, a part of IFRAA's program at The Christian Theological Seminary which Mr. Barnes built.

In the town where I live there is a church—it could be Lutheran or Catholic, Presbyterian or Episcopalian—there is no sectarian clue. This church is built of dark brown brick with a sort of copper mansard roof. There is a *vestigial* steeple, really a mast with a cross, and there is some stained glass under an A-frame roof. Inside the sanctuary one can detect the catalogue approach to church furniture; standard dark brown pews with Gothic ornament on the ends. Even the stained glass has a stock look. But the sanctuary does not dominate. Around it are meeting rooms, offices, a multi-purpose room, a library, a community kitchen, and much more—so that the whole complex looks more like a school than a church. It sits comfortably with its own ample parking lot in a comfortable suburb involved in community affairs seven days a week—a true community center.

In hundreds and thousands of neighborhoods across the country this picture is repeated—the same social service and the same comfortable architecture. But tonight if we are to talk about Art, and

Architecture, and Religion, we must ask, "What is missing?"

I remember a day in Chartres with blowing cumulous clouds outside. When the sun lit the great windows, all that blue glass with bits of ruby glowed a dazzling crystalline piercing glow that lit the whole cathedral. And then a cloud passed, and the blue glass became deep and dark, glowing like the depths of the sea—and I thought of *de profundis*.

Once on a summer evening I climbed the Acropolis and suddenly was confronted by the Parthenon standing in horizontal golden sunlight. It is a wreck—the Parthenon—and yet everyone who climbs that hill is instantly overcome by it. I walked around in the evening light, stood between the swelling columns, stooped to sight along the steps and see their subtle camber, and then walked back to take it all in again. How was it possible that such a derelict could breath today with such proximate life? What was the spirit that moved those ancient architects?

And what about the Shinto shrines in Japan? I have never been there. But I have looked at wonderful Japanese photographs. What inspired the priests to rake the sand, to mark the entrance with such a simple gateway, to tenderly nourish the landscape so that architecture and garden are truly one, to join the wood with such loving care, and to make those quiet places within where the space flows endlessly between screens?

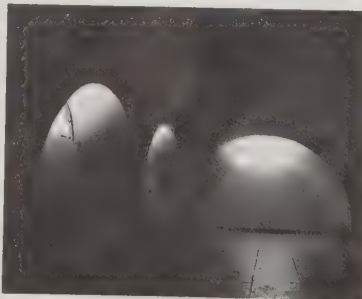
Perhaps it is unfair to point to great monuments. I do it because we all know them. The same point could be made with thousands of anonymous works from all time and from all around the world—works where the motivation of the artist was truly spiritual. And this, of course, is what we miss so much today—work that is truly spiritual.

Now I think we all know that in order to have great architecture there must be a great architect and a great program. The program describes what the client wants to have built or, better, how the building should perform. Neither architect nor program are enough alone. The two must interact.

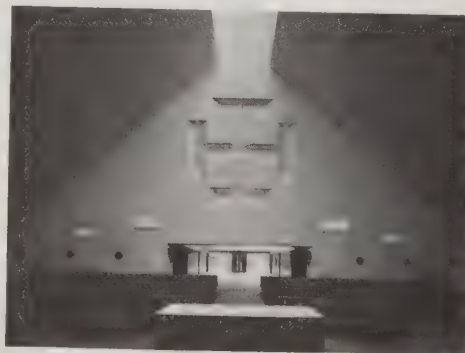
Moreover, the program and the architect exist within the culture of their time. The architect may be a genius—a Michelangelo or a Frank



Cathedral of the Immaculate Conception, Burlington, Vt.



Windows, Cathedral of the Immaculate Conception, Burlington, Vt.



Christian Theological Seminary, Indianapolis, Indiana

Fred G. Hill

Nick Wheeler

ESTIONS?*

Lloyd Wright, but when viewed in the perspective of history, even the great ones are still an extension of their period. And the program is not just a written list of requirements by the client. The program also is an extension of the culture of the period. For example, if our culture today is materialistic, this inevitably affects the program. And if our culture today is becoming more spiritual, this too will affect the program. So when we seek a formula for religious Art and Architecture, remember—the artist, the specific program and the prevailing culture—all are parts of the equation.

It is very difficult to sum up our contemporary culture. Certainly, I am not able to do it. However, I suggest that our culture is pluralistic. In an existentialist society, the center does not hold. And the church, as so often in the past, marshals its forces to provide a bulwark.

It seems that the church today has three realms of activity.

1. The church as a community center.
2. The church as a moral court.
3. The church as a place of worship.

Let us look at these realms of activity and consider the architecture they might generate.

I have already touched on the church as a community center, as a vehicle for social exchange, as a sort of neighborhood extended family. The fact that this humanistic direction parallels the work of many secular organizations from Boys Clubs, to schools and various counseling services in no way dims the importance of this realm of activity.

In New York we have St. Peters, a church built into the huge Citicorp complex on Lexington and 51st Street. This is the most extreme example of the church as a community center that I know of. Some of you may know of others. St. Peters not only has a participatory liturgy, but also invites rock groups, guest lecturers, even fund raisers for diverse causes such as the Philharmonic to use its premises. As a result, the bulletin board looks like Town Hall. Something is always going on, and attendance in one form or another has boomed.

Such humanization of our churches

is necessary and admirable. But it means that they will tend to look as much like community centers as places of worship. As the mission becomes secular, so too does the architecture.

The second realm of activity is moral guidance—the church as a moral court. All religions (or nearly all) take on the question of social behaviour, and Christianity, in particular, is most concerned with right and wrong, with judgment, punishment, repentance, and mercy. At birth, death, marriage and, most importantly, in everyday life, the church provides moral stability, a foundation for society.

What kind of architecture does the realm of activity suggest?

Perhaps using the phrase “moral court” is putting it too simply. And yet, when we think of the “word”, the “lesson”, the sermon, and the pulpit, we think of an architecture that is clear and unambiguous. Light sunny space like a New England church. Structure which is honest (to use a moral word). The architecture is rational and balanced—an expression of permanence. Unlike the multipurpose community hall, the moral court is a room for individual reflection as well as general meeting. Unlike the community hall, the moral court has religious overtones.

The final realm of activity—the church as a place of worship—is the most wonderful of all and the most difficult to describe. Worship is central to our subject, for worship includes art and music, ceremony and celebration, and other things like awe and mystery and faith. Worship is recognition of the most universal truth. Unlike other animals, we humans sense God, though we do not see him clearly. And so the architecture of worship is not entirely rational. It is often mysterious or instinctive. There is often a sense of something beyond. One thinks of the illusive glass of medieval cathedrals, of the illusionistic vaulted ceilings of rococo churches, of the endless asymmetry of Le Corbusier's chapel at Ronchamps and, of course, of all the elements of the liturgy itself—including, sometimes, candles and incense and plainsong.

I am not arguing for obscurantism. But I am making a distinction between the rational and the emotional, between the left side of

the brain and the right, between the material and the spiritual. Faith is not reasonable. And great art is not reasonable. So a place of worship is not down-to-earth like a community center, or lucid like the moral court. It is a place that suggests the infinite. And this is something that great artists and composers sometimes do.

What about the state of architecture? And the state of mind of architects? Do we have creative architects who can answer if the churches call for places of worship? Who can express awe, mystery, celebration, and faith abstractly in so-called “bricks and mortar”? Here it must be said that most architects, both as individuals and in firms, and most architectural schools are focused on tangible results. Our technology is advanced. Our social awareness is acute. We can build lighter, thinner, more rapidly than ever. We can plan factories, schools, colleges, housing and whole towns. All this is teachable, explainable, feasible, and financially rewarding. We architects pride ourselves on being functional. The jury in the architectural school, and the building committee of the church are both concerned with “problem solving”—how to span a roof efficiently, how to engineer for energy efficiency, how to design for alternate energy sources, how to design for maximum flexibility in the multi-purpose room, how to provide good work space in the offices, how to plan pews for sitting and kneeling, and so forth. It is almost as if the juries and building committees were unable to talk of the real questions—questions of proportion, scale and light, questions of abstract meaning. There are abstract painters like Mark Rothko who have painted mysterious canvasses that suggest a world beyond this immediate world reality. There are composers who open up the heavens. We need architects who will slow down and design, not community centers or moral courts, but places of worship where in some abstract way we sense the miracle of creation. Such were the objectives in Greece and France and Japan.

It seems to me that today both the church client and the church architect should try together to focus on the main event and not get lost in daily practicality.

They have, after all, a God given opportunity.

*An address given at the Indianapolis Art Museum as a part of the IFRAA regional conference.

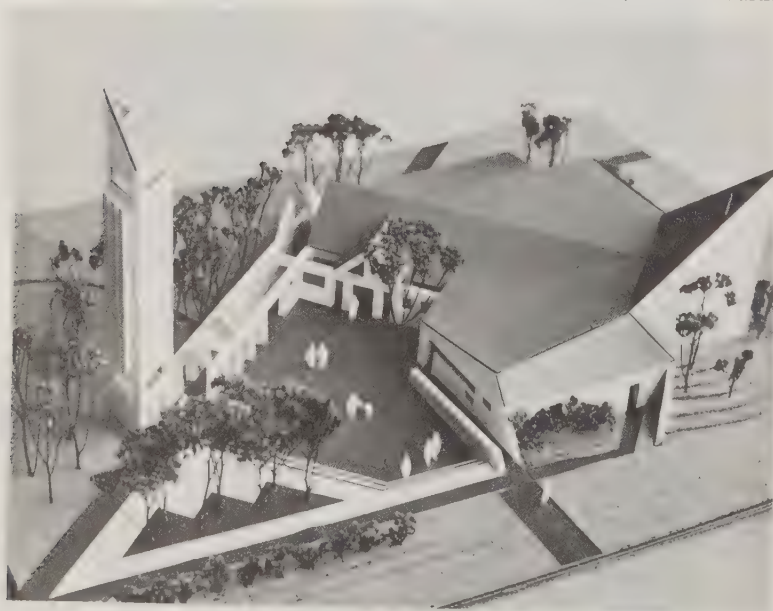
THE INDIANAPOLIS CONFERENCE STUDENT COMPETITION

A Cooperative Architectural Project: Seminary students from Christian Theological Seminary, Indianapolis; Graduate School of Theology, Anderson College, Anderson; and Architectural students, Ball State University, Muncie, Indiana. The problem to be met jointly was planning a program and designing a master plan for a beginning church.

Chairman: Isham E. Crane, Church of God, Dept. of Building Faculty
Sponsors: Dr. Keith Watkins, Professor of Worship; Dr. John Hertz, Professor of Design Architecture; Dr. Dwight Grubbs, Professor of Theology.



Professor John Hertz, College of Architecture, BSU, Joe Crane, Church of God, Anderson, Judge, Steve Montgomery, winner First Place Design Award, Marc Cornett, winner Fourth Place Design Award.



FIRST PLACE
Steve Montgomery



SECOND PLACE
Greg Nowesnick

THIRD PLACE
Bob Glusenkamp



FOURTH PLACE
Marc Cornett

JURY:

Kenneth A. Englund, AIA, President Indiana Society of Architecture; James S. Annelin, Disciple Board of Church Extension; Ken Carpenter, AIA, Professor of Architecture, BSU; Dick L. Gibson, AIA, Martindale, Tourney and Gilson Inc. Fort Wayne; Jack Wells, AIA, Professor of Architecture BSU and Isham Crane, Chairman.

Details concerning the competition and design concepts can be obtained through the IFRAA office.

Photographs through the courtesy of Donald E. Mitchell, Public Relations, Disciples of Christ.

HONORABLE MENTION

Anna Waggoner and Jim Miller

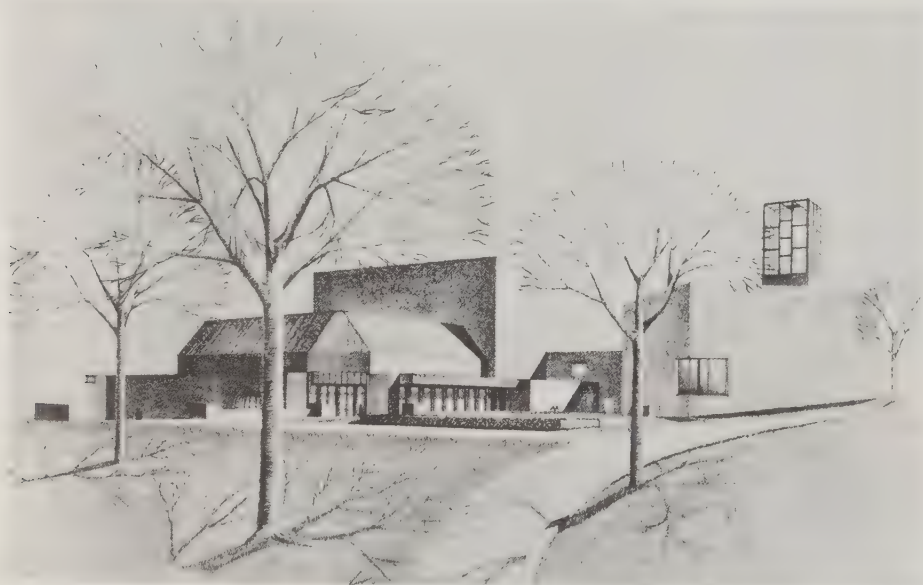
THE UNIVERSITY OF MICHIGAN STUDENT COMPETITION IN ARCHITECTURE

While many architectural competitions involve hypothetical projects, a recent student competition at the University of Michigan centered on designs for a project that will eventually be completed. Dana College in Blair, Nebraska invited students of Professor S. Glen Paulsen to create designs for a combination Chapel and Fine Arts Center. IFRAA was a co-sponsor of this competition.

JURY:

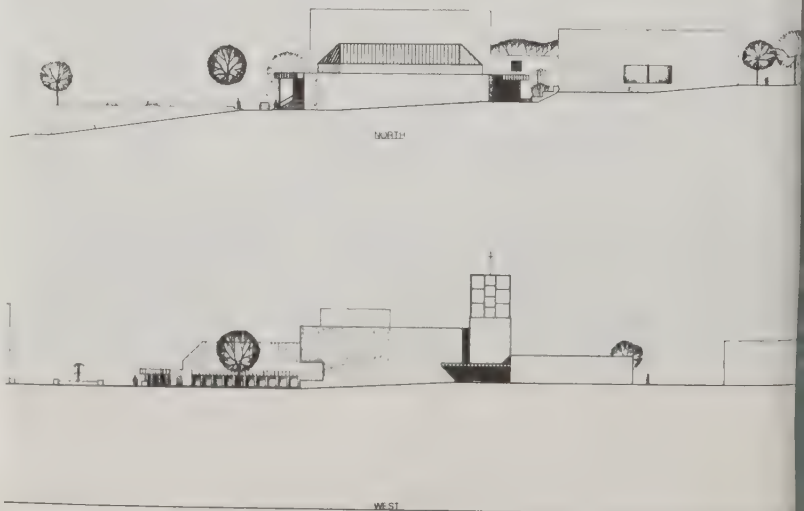
Dr. James G. Kallas, President of Dana College; Eugene L. Meyer, Executive Director of College Relations; Dean Robert C. Metcalf, F.A.I.A. of the College of Architecture and Urban Planning; David Osler, F.A.I.A., Ann Arbor; Kent Johnson, A.I.A. of Bloomfield Hills, MI and Marshall Fredericks, Danish consul to Michigan and a well known sculptor.

PROBLEM—A Fine Arts Center and Chapel for a Small College.



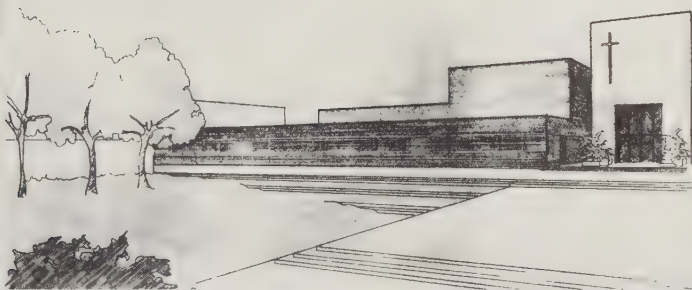
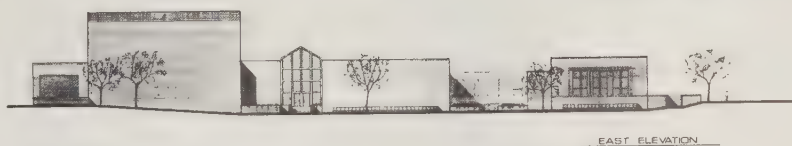
FIRST PRIZE—Todd Goldstein

"A closely integrated planning solution, well situated to provide a mall view from Old Main. Scale, forms and character are very good. The chapel is particularly well done. The entrance to the theatre is rather tight, but relates well to the campus mall. The parking deck is impractical. Terraced parking would be better. The project strengthens the campus by providing a focal point and linkage between several isolated buildings on the lower eastern edge of the campus."

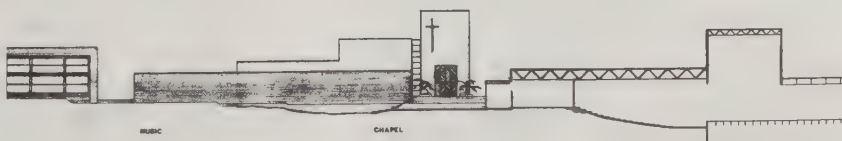
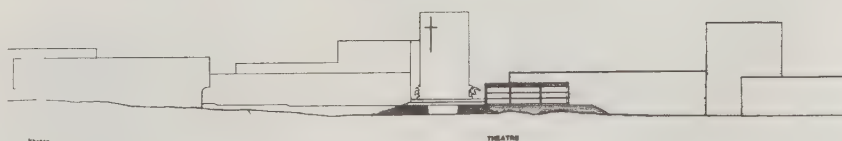
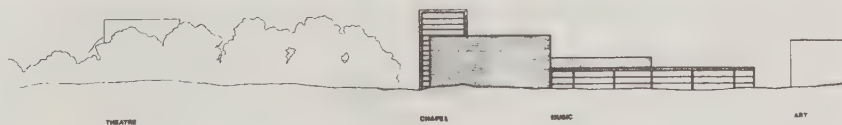




SECOND PRIZE—Joanne Albert
 "An excellent solution with the chapel separated from the Fine Arts facilities. The building elements could have been off-set to create more visual excitement. The Galleria was not carried far enough. The chapel tower is too low, but the concept is excellent. The project in general has great potential."



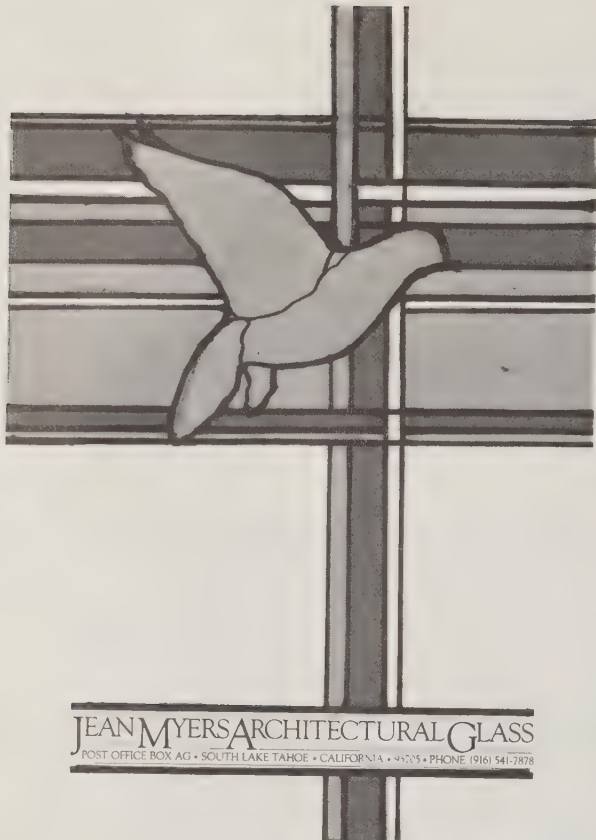
THIRD PRIZE—Trace Moir
 "This solution was admired for the way it separated the elements into a cluster of low, well proportioned buildings. Construction could be easily phased. Positioning of the buildings in front of the library was questioned. Excellent handling of glass in a bold way. Planning, forms and character were well done."



Section thru Theatre 1/16" = 1'-0"

The three award winners were selected from a group of semi-finalists by a professional representing IFRAA. The members were: Jack W. Brown A., Bloomfield Hills, Michigan, Bert G. Bell A.I.A., Traverse City, Michigan, and Leslie D. Tinknell A., Saginaw, Michigan. The professional advisor was Robert H. Moir, architect, Grand Haven, Michigan.

Other student semi-finalists, who received **HONORABLE MENTION** were: William Amor, David Bisbee, John Davids.

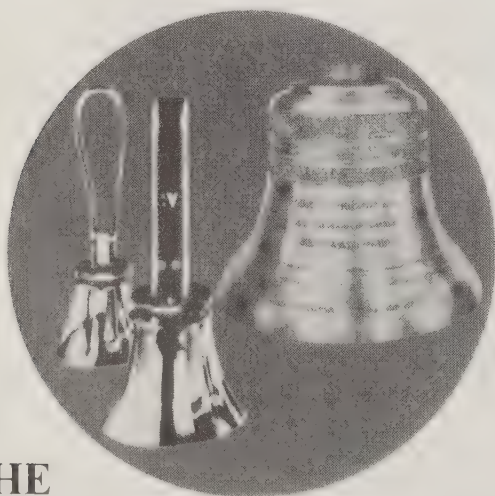
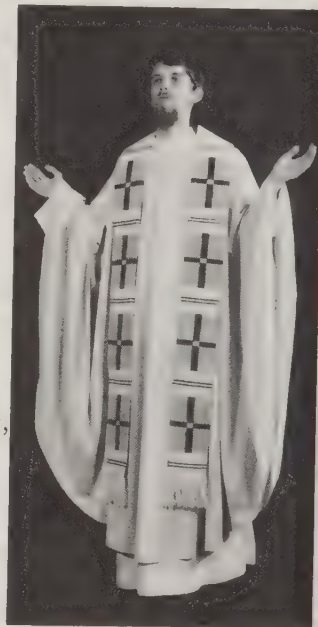


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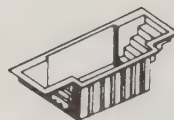
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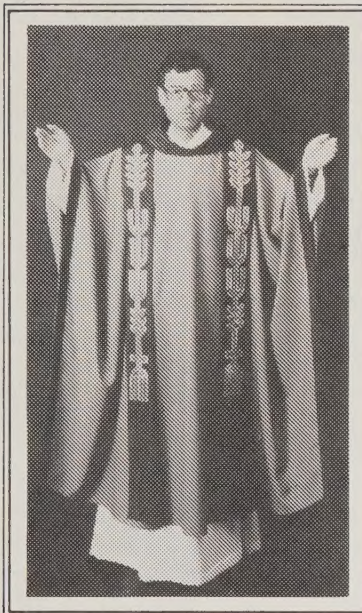
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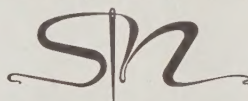
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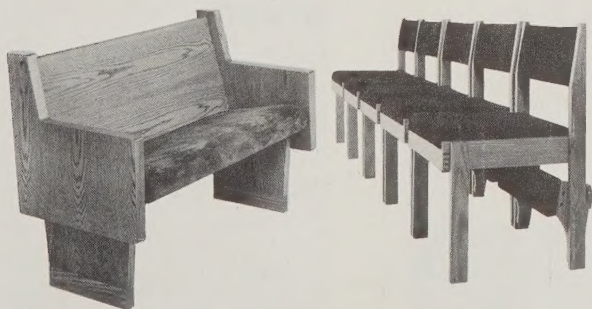
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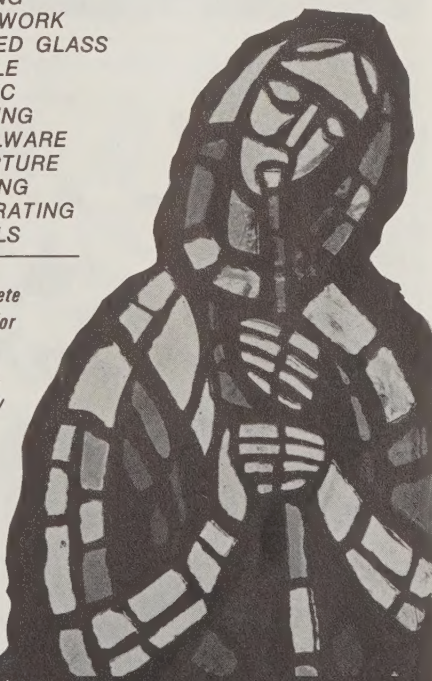
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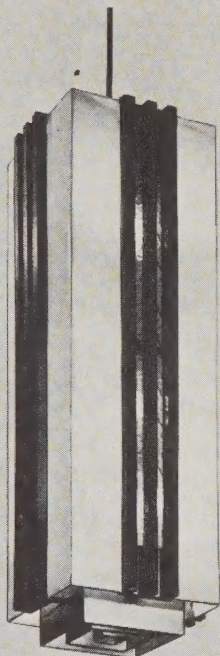
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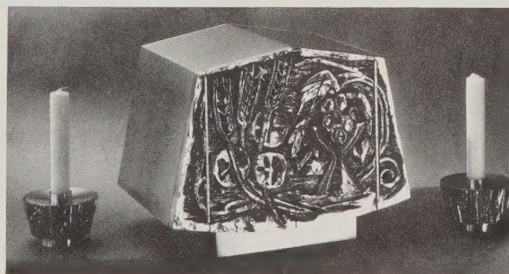
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